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**RAFAEL NAVAS**  
The Spanish Pianist, New York

# LEADING RECITALS OF THE NEW YORK MUSICAL SEASON

BY LEO TECKTONIUS

**N**AVAS, the Spanish pianist, gave a splendid recital in Mendelssohn Hall Wednesday evening, December 11, before a fairly sized audience composed chiefly of our musical elect. This programme was of a varied nature, comprising as it did the Variations and Theme of Fauré—a work of little interest, by the way. This was followed by Beethoven's Sonata, Op. 28, which Navas played charmingly. Chopin was much in evidence. These works of the eminent Pole Navas played remarkably well, especially so the Ballade in A flat. The Black Key Etude was sparkingly brilliant. The little Mazurka and Nocturne which followed served as a sort of rest after the first two brilliant numbers and then came the Polonaise, which received a great share of applause. The last group consisted of the "Pres de la Source" of Richard Strauss, "Reve" of V. d'Indy, "Masques" of Debussy, and "Waldesrauchen" of Liszt, which is always charming. This was followed by an Impromptu of Cyril Scott, which he calls "A Mountain Brook"—a clever bit of writing. The recital was brought to a close with two new compositions by Leo Tecktonius, Etude in C major and Papillons, both of which Navas played brilliantly, and the Pagnini-Liszt Campanella.

## WITHERSPOON RECITAL

There has been so much said of the art of Herbert Witherspoon that it seems almost impossible to add more. Suffice it to say, however, that in his recital in Mendelssohn Hall Thursday afternoon, December 12th, he was superb. It was a wonderful programme in every sense of the word, including the old masters, Bach, Beethoven, Haydn, Handel, followed by Schubert, Schumann, Brahms, and then the modern composers, including Richard Strauss, Hugo Kaun, Pierné, and others, bringing his programme to a close with old and new English and Irish songs. He was great in everything he did. It was a splendid recital from an educational standpoint and every singer, old or young, could have learned something from it. "The Pauper's Drive," by Sidney Homer, is a clever work and should be heard oftener. Witherspoon made this very realistic.

## NEW YORK PHILHARMONIC PROGRAMME

The most interesting number of the New York Philharmonic programme of Friday, November 20th, was the début of Edward Dethier, a young violinist of Brussels. Wasily Safonoff, conductor, was not at his best.

The accompaniment to the Scotch Fantasia was ragged and uneven. But for all that young Dethier, although nervous, displayed a cool head and won unstinted applause from the house at large. He was a happy surprise to the greater part of the audience, as he came unheralded and without any of the sensational write-ups which generally announce the coming of a new artist. He plays with great dash, naturally has lots of temperament, and draws a beautiful tone. The Scotch Fantasia, always interesting when played well, was made doubly so by Dethier's interpretation. Bruch wrote this work on snatches and bits of Scotch airs. It is Scotch and still it is not. There is so much of Bruch in it that one forgets the Scotch part. Safonoff conducted the Ocean Symphony No. 2 of Rubinstein with great effect in parts, but I hope to hear him read it again when he is better disposed. The Overture to Rienzi and Prelude and Glorification from Parsifal of Wagner brought the programme to a close.

## MENDELSSOHN GLEE CLUB

This organization's first private rehearsal was a rare treat to lovers of choral works. It is composed chiefly of professionals, including such splendid singers as Cecil James, Kelly Cole, Frank Croxton, and others of equally good reputations. The Misses Sassard assisted, singing duets of Purcell, Tschai-kowsky, Schumann, Lalo Dupont, and Gallois. That their singing is artistic cannot be denied, but their voice production can be improved upon. Miss Virginia's is a much better placed voice than her sister Eugenie's, but the *tout ensemble* was pleasant to listen to. Frank Damrosch conducted most admirably, and the chorus was in splendid condition, and proved Mr. Damrosch's real worth as a conductor of choral works.

## WILHELM LAMPING—CELLO VIRTUOSO

The Lamping recital, which was to have taken place Sunday afternoon, December 15, but on account of the new law, was postponed until Saturday, December 21, was an artistic success from start to finish. The recital took place in the small ballroom of the Astor Hotel. A large and fashionable audience was in attendance at this, his first New York recital. That Lamping is one of the great cello virtuosos of the present day there is little doubt, possessed as he is of a brilliant technic, which is flawless, a broad and beautiful singing tone and wonderful in-

terpretive ability. His programme was a little serious, comprising as it did the Bach Suite in C major, the difficult Haydn concerto in D major, so very seldom played, and a group of smaller numbers, including an Albumblatt of Rubner, Berceuse of Simon, "En Sardine" of Tellaure, and the Papillon of Popper—which compositions brought the recital to a close. Herr Lamping is a very serious artist as the programme would convey to any one familiar with cello music. Considering his youth, it is astounding to realize what he has accomplished. Not many artists can boast of twelve concertos at their fingers end, and be ready to play them at any time. This Lamping can do, and smaller works by the score. Never have I heard the Haydn concerto played more beautifully. Technically it is one of the most difficult compositions for the cello, and but few attempt it. Lamping brought out its inner beauties as but few artists could do. The Adagio was made quite lovely by the tone coloring with which Lamping endowed it. Of the smaller works the Albumblatt of Rubner is a rare gem, full of colors, that harmonize and make you wish for more of the same kind. Rubner is one of the great composers of the present day, and it is always a pleasure to hear something from his pen. The Papillon of Popper was taken at breakneck speed, but was clear and well phrased throughout. Lamping will be heard January 28, in the Waldorf-Astoria in joint recital with Leo Tecktonius.

#### AUGUSTA COTTLLOW

Under the auspices of the Women's Philharmonic Society of New York (Miss Amy Fay, president), Augusta Cottlow gave a piano recital, Thursday evening, December 12, for the benefit of the MacDowell fund in Mendelssohn Hall. The audience was not as large as might have been expected for a worthier cause could not be found; but the financial depression has affected everything to a great extent, consequently music has also suffered. Miss Cottlow has developed wonderfully in a musical way. She always played with a great amount of *finesse*, but now there is depth also. The Bach Organ Prelude and Fugue in D major arranged by Busoni opened the programme. In this as in all the numbers that followed, Miss Cottlow showed a broad musicianship and a thorough understanding of musical depths. The Brahms Romance in F major was likened to a beautiful water color. The Chopin Nocturne, F sharp minor, so seldom heard, was lovely. The Scherzo received much applause. This Scherzo C sharp minor ought to be heard oftener, as it is a brilliant composition and of much more merit than the hackneyed Scherzo in B minor. The Debussy "Claire de Lune" and Prelude in A minor are compositions well worth hearing many times. The second part of the programme was devoted to MacDowell, our greatest American composer. In these compositions Miss Cottlow loomed up as a star, for she has long been known as one of the best exponents of the MacDowell school.

"Will o' the Wisp," "An Old Love Story," and "Czardas," were charmingly played; but the *piece de resistance* of the programme was the magnificent Sonata Tragica Op. 45. In this work MacDowell proves his real worth as a composer of the highest rank, and Miss Cottlow gave this a magnetic interpretation. The ladies of the Philharmonic are to be congratulated on the artistic success of the recital.

#### RUBINSTEIN CLUB CONCERT

The first private concert of the Rubinstein Club was held in the grand ballroom of the Waldorf-Astoria, Thursday evening, December 19, before the usually large and appreciative audience. The chorus was in splendid form and reflected great credit on its able and musicianly director, William R. Chapman. In appearance Mr. Chapman is of the Rembrandt type, good to look at; and better still to know. He is a scholar as well as a musician, and one cannot help but know it after hearing him direct. His interpretations of things are remarkable, so that you cannot help but feel that they were just as the composer intended them. Take him, as a conductor of orchestra or of choral work, he is equally efficient. The chorus was noticeable in its wonderful effects of light and shade, for which Chapman is well known throughout the East. The singing of Solveigs song of Grieg was especially praiseworthy, it being remarkable for its *finesse*. The orchestra was heard to good advantage in a Group consisting of the "Butterflies" of Nevin, "To a Wild Rose," of MacDowell, and Polonaise of Victor Herbert. The concert closed with Berlioz Marche Hongroise, which received splendid treatment at the hands of Chapman.

Under the patronage of the Duchess of Marlborough, Miss DeForest Anderson made her debut as a flutist Friday afternoon, December 13, in Mendelssohn Hall. It was a great pity that the audience was not a larger one, for seldom, if ever, does one hear flute playing such as Miss Anderson treated us to. Her opening number was the suite for flute in B minor, of Bach, consisting of seven numbers. In this she was assisted by the Max Jacobs String Quartette, and I am sorry to say they did not accompany her very well. Nevertheless Miss Anderson did her part most beautifully. Every number was played clearly, with great thought to phrasing and *finesse*. The Concertstuck of Chaminade, no doubt, called forth the heartiest applause—and it well deserved it, for it was brilliantly executed, showing Miss Anderson off to the best advantage. The concert was brought to a close with the quartet in D major, for flute, violin, viola and cello, of Mozart. In this as in the first and opening number, Miss Anderson was poorly assisted. Mrs. Lucille Presby Throop, soprano, assisted. She was heard in Bachelet's "Chere Nuit" and Mrs. Beade's "My Sweetheart and I"; also "O, Memory," composed by de Forest Anderson. She displayed a voice of good range, well schooled and of good color.